



ARIA

The newsletter of the Kiri Te Kanawa Foundation



Welcome to the 16th edition of 'Aria' - the newsletter of the Kiri Te Kanawa Foundation.



Dame Kiri comments

I can't believe it's 10 years since we launched the Foundation – it's been a decade of hard but very enjoyable and rewarding work. We have been fortunate to have been able to work with some very talented singers. It's been such a pleasure to be involved with these young people who work so hard to achieve their dreams. It is a privilege and an honour to nurture and support them.

Earlier this month I hosted 8 students at my home for a 2-day workshop. Our master teacher was the wonderful Swedish baritone Hakan Hagagard assisted by the very talented Robin Stapleton and our pianist Gary Mathewman (who was on the Downton Abbey program with me). The students were of a very high quality with many questions for our master teacher none of the students had problems. They were all focused and I do hope had a very good weekend to help them move on in their studies. Our Foundation students included Phillip Rhodes (not really a student anymore) who was very pleased to have valuable time with and advice from Hakan – especially as he

was able to talk baritone to baritone; Kawiti Waetford and Alex Wilson (both now studying in Cardiff) and Tom Atkins (The Guildhall) plus Icelandic baritone Andri Robertsson (National Opera Studio). The weekend was filmed by New Zealand film maker Michael Seresin who kindly dropped all other plans and helped us record each session - we will hopefully have footage on our website very soon.



It has always been my intension to support and advise young singers - sometimes a good home cooked meal and a gentle talk will give them comfort and strength to keep focused. I must say the more I look at this particular profession the more worried I've become. While I am trying to help in some of the ways that were not available when I first arrived in the UK - the VISA situation is now a massive hurdle. The Opera houses do not want to bother about the visas as there are too many problems and paper work to contend with. Even the colleges are unhelpful - they will say that there is not a problem, but I know better - the main concern after studying in UK is the next stepto stay and audition is the problem and then to wait for the job that you have auditioned for could be three years away...so your time would be up and so many young singers have had to return to their countries which literally terminates all their studies (this of course does not affect student from EU or UK or students who have ancestry here).

I have loved my years here in the UK and the career that I have enjoyed all over the world. I feel that many young students have wanted to do just what I have done in the world of Classical music and of course that is their goal. I will always work to help them reach their dreams but we have to be honest as to the problems. I would also ask these young people to be sure that what they want is not just a dreamto study here is a huge commitment and on top of that very expensive...I have seen young singers raise money and then abandon their studies as once they arrive in the school of choice they realize they are only one of many singers and in some cases nowhere near as good as they thought they were.

On the other hand the weekend we had here recently proved that some of the singers are certainly of a very high standard and I have said to these students that they have a very good chance of moving into the work force. I know Hakan Hagagard was very impressed with them. This of course is work in progress and we at the Foundation will keep up the good work.

Finally I want to thank my Trustees in New Zealand and the United Kingdom for their untiring efforts to achieve our goals. I firmly believe that we are helping to make a difference.

I extend my best wishes to you and your families for a very Happy Christmas and New Year.

INCREASED SUPPORT WILL BOOST NEW ZEALAND OPERA SCHOOL FACULTY



The Kiri Te Kanawa Foundation recently announced a new two year principal sponsorship arrangement with the NZ Opera School Trust. The increased sponsorship will support the addition of world-renowned tenor Dennis O'Neill, now a professor of vocal tuition based in Cardiff, to the school's faculty.

The School is New Zealand's only annual intensive residential opera school and is held for two weeks each January in Whanganui, providing tuition and coaching in voice, language and movement, and public performance opportunities. In its twenty year history it has assisted many of NZ's young singers to go on to national and international success in the opera world.

"We are delighted to be working with Dame Kiri and the Foundation, sharing as we do a passion for seeking out and developing the best of young operatic talent in New Zealand," said Donald Trott, founder of the School and Executive Chairman of the New Zealand Opera School Trust.

Dame Kiri endorsed these comments - "The Foundation's principal aim is to identify and assist talented young New Zealand singers to complete advanced classical vocal studies and develop international careers, and we see the New Zealand Opera School as a natural partner in this regard"

"The School provides a unique vehicle for young New Zealand singers, providing world-class tuition and mentoring. We're proud and excited to be associated with such an exceptional development platform for the next generation of New Zealand singers, and to help bring one of the world's great singers and teachers, Dennis O'Neill, to the School," she said.

THOMAS ATKINS AWARDED GRANT FOR STUDY AT THE GUILDHALL



In 2012 New Zealand Tenor, Thomas Atkins, completed his Bachelor of Music at the New Zealand Music School, Victoria University, majoring in performance under the tutelage of Jenny Wollerman.

He was subsequently awarded the 2012 Moyra Todd Memorial Scholarship for a young singer of exceptional promise. He won the Recital Class, the Harding Morris Challenge Cup and the Robin Dumbell Memorial Cup awarded to the young aria finalist with the most potential in the 2012 Wellington Aria Competition. That same year he reached the finals of the IFAC Australian Singing Competition and as a result of his performance received the Guildhall School of Music and Drama Award (which included a full fees study scholarship), the Sheila Prior Prize, the Phoebe Patrick Award and the Vianden International Summer School Award. He recently received a Kiri Te Kanawa Foundation grant to support his postgraduate studies at the Guildhall under the tutelage of world-renowned tenor, Adrian Thompson.

KIRI TE KANAWA FOUNDATION (UK) NEWS



Back row : Maya Sultan (piano) Dame Kiri, Kathryn Harries (NOS), Gillian, Sarah-Jane Lewis, Adam Marsden, Galina Averina, Gary Matthewman (piano) Kawiti Waetford

Front row
Robin Stapleton (opera conductor) ,Alexander Wilson, Andri Bjorn Robertsson, Tom Atkins, Phillip Rhodes, Hakan Hagegard

In addition to the 2-day workshop at Dame Kiri's home the Kiri Te Kanawa Foundation (UK) have been involved in a number of interesting projects.

A special joint fundraising concert at Winchester Cathedral was staged earlier this month which featured Dame Kiri and raised funds for the Lord Lieutenants Carol Concert Appeal and the Kiri Te Kanawa Foundation.

A 'sold-out' concert staged at Cadogan Hall was also organised recently where Dame Kiri was joined by Louise Alder, Phillip Rhodes and Andri Robertsson (all recipients of Foundation scholarships). This proved to be an excellent opportunity to showcase the Foundation and the young singers we are supporting.

Next May Dame Kiri will return to the stage of the Royal Opera House, Covent Garden (where her career was launched) to celebrate her 70th birthday in the role of the Duchess of Krakenthorpe in Donizetti's 'Daughter of the Regiment' ('La Fille du Regiment'). On March 6, the Royal Opera House will mark this special occasion with a special presentation on stage.

SCHOLARSHIPS ANNOUNCED FOR ROYAL COLLEGES

The Kiri Te Kanawa Foundation Royal College scholarships for 2013/14 have been announced. The annual scholarships carry a grant of £10,000 and are offered to students attending the Royal College of Music and the Royal Academy of Music. They are awarded in conjunction with Dame Kiri.

Royal College of Music



South African born Soprano Filipa van Eck has completed her second year of study at RCM, studying for her post graduate Artist Diploma and has entered her final year at RCM International Opera School. She completed her BMus in Western Classical Performance and Post Graduate Diploma in Opera at the University of Capetown before commencing her studies at RCM.

At the RCM, Filipa has performed the roles of Laurette in Bizet's *Le Docteur Miracle*, Fortuna in Monteverdi's *L'incoronazione di Poppea*, Susanna in *Le Nozze di Figaro*, Rosmene in Handel's *Imeneo* (for the London Handel Festival) and most recently Gabrielle in Offenbach's *La Vie Parisienne*. She has sung in masterclasses at the RCM with Dame Anne Evans, Christine Brewer and Roger Vignoles.

Commenting on the scholarship announcement, Nicholas Sears, Head of Vocal Studies at RCM said 'Filipa is an outstandingly talented, musical and personable young performer. Michael Rosewall and I believe that the support and mentorship generously offered by Dame Kiri and the

Kiri Te Kanawa Foundation will enable Filipa to enter the next stage of her professional development with confidence and pride'.

Royal Academy of Music



Anna Harvey is a British Mezzo Soprano who has just completed her final year on the Academy's Vocal MA Programme and begun her first year on the Royal Academy Opera Advanced Diploma Programme.

Anna graduated with a BMus from Jesus College, Cambridge in 2009, where she was a Choral Scholar. She is equally at home on the operatic stage, recently singing main parts in venues including Opera Holland Park (with Shadwell Opera) and Buxton Opera House. In spring 2013, Anna performed Haydn's *Missa Cellensis* at the Leith Hill Music Festival. Other roles have included Mrs Herring in *Albert Herring*, Marcellina in *Le nozze di Figaro*, Hänsel in *Hänsel und Gretel*, L'Enfant in *L'Enfant et les sortilèges* and Larina in *Eugene Onegin* with Royal Academy Opera.

Anna's Vocal MA teacher, Elizabeth Ritchie, commenting on the scholarship said, 'Anna Harvey has gone from strength to strength this past year with many vocal successes as a result. Among her many achievements have been a solo performance with the London Mozart Players, which received a very favourable review in the Times, a performance of the Messiah at Easter on BBC Radio2, several performances as soloist in the highly successful Academy series of Bach Cantatas, a well-reviewed portrayal of Larina in the Royal Academy Opera production of *Eugene Onegin*, a recital depicting Kathleen Ferrier's repertoire at the Garrick Club, and, presently, Anna is understudying the role of Hansel for Garsington Opera! A very focused, hardworking, musical student, Anna is proving to have a voice of much potential and is deserving of any success that she has achieved so far.'

YOUR SUPPORT IS IMPORTANT

Donations to the Foundation of any size are always welcome and very important for the continued support of the talented singers mentioned in this newsletter – all are focused on creating international careers. Regular contributions are particularly important.

The Kiri Te Kanawa Foundation and the Kiri Te Kanawa Foundation (UK) are registered charitable trusts which offer a range of opportunities to support their work. Further information about how to make a donation is on the website (www.kiritekanawa.org) or contact the Foundation for details (foundation@kiritekanawa.org).

Donations can be sent to:
Kiri Te Kanawa Foundation
P O Box 38387
Howick
Auckland 2045
New Zealand

Kiri Te Kanawa Foundation (UK)
C/- 23B Prince of Wales Mansions
Prince of Wales Drive
London SW11 4BQ
United Kingdom

JOANNA FOOTE REPORTS ON HER TOULOUSE EXPERIENCE

When Joanna Foote, armed with a grant from the Foundation, recently attended the inaugural Academy of French Song and Opera held in the French city of Toulouse she wasn't sure what to fully expect. It turned out to be a great week which she described in a recent letter to the Foundation.....

'I knew that Florence Daguerre de Heurea was an inspiring and thorough French coach, Caroline Dowdle was a wonderful teacher and mentor and Jean-Paul Pruna a wonderful pianist and coach. On this occasion they formed the



perfect team to lead this inaugural 7-day French Academy. Though I have had good french coaching in the past, I was hoping to come away with an even better command and understanding of how french language works in song and opera, and especially get a better ear for the rhythm of the language, so I may confidently do my own work. I also wanted to come away with some solid new repertoire. All of which happened.

Most of the work was spent reciting the text throughout the week. This is work I've always enjoyed, so I had great fun bringing the characters of the songs to life through declamation in classes and public masterclasses - bringing even more colour and character to the songs. Even since leaving the course 3 weeks ago, I still find myself without even thinking reciting the text on tubes and buses or anywhere around London.

Florence not only worked on the text, but also shared her complete enthusiasm and knowledge of the composers and poets. Her energy is contagious, and all these people were so brought to life. I'm now obsessed even more than I was, and hoping to put together a french themed recital in the not too distant future. A big emphasis was on bringing these works and the poetry to life in your own unique and individual way. Caroline emphasised this in her music sessions as well.

There was a public masterclass half way through the week. Local people kept talking to me in French after hearing my declamations - insisting I know and speak the language (though I unfortunately don't very well). A final concert was held at the end of the week, in the venue's converted barn which is now their concert hall. It was full and the audience were very happy.

I thank the Foundation again for its' vital financial assistance in making my attendance possible.'

WHERE ARE THEY NOW ?

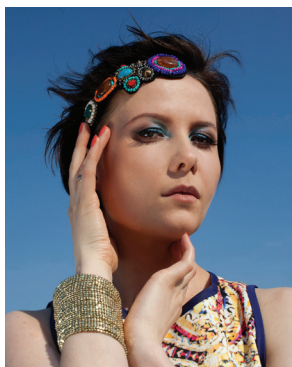
The Kiri Te Kanawa Foundation was launched in 2004. Over the past decade the Foundation has worked with and supported many young talented singers and with the help of corporates, sponsors and many individual donors made over 100 grants of various sizes. Dame Kiri has mentored many of these singers. In this and future editions of Aria we will catchup with some of the recipients and discover where they are on their musical journeys.



From Andri Björn Róbertsson

I studied at the Reykjavik Academy of Singing and Vocal Arts with Ólöf Kolbrún Harðardóttir 2005-2010 after having been singing since the age of five in choirs. It was there I met Dame Kiri Te Kanawa first, in a masterclass in 2008, after which she invited me to come to the Solti Te Kanawa Accademia di bel canto in 2009. After graduating in Iceland I moved to London where I was granted a place at the postgraduate course at the Royal Academy of Music. After that I went on the Academy's Opera Course for one year. During my time there I sang the following roles; Gremin in Eugene Onegin, Don Villotto in Haydn's La vera costanza and Arthur in The Lighthouse by Peter Maxwell Davies, as well as doing well in competitions, winning three different song prizes and RAM, as well as i.e. coming second in the Maureen Lehane Vocal Awards and winning the International Mozart Competition in London. I am now a trainee at the National Opera Studio in London where I am supported by the Kiri Te Kanawa Foundation, for which I am very grateful. I will be singing main roles in two new operas in March in a project of Aldeburgh Music, Royal Opera House Covent Garden and Opera North. I will be finishing my

programme at the National Opera Studio in June 2014.



From Lauryna Bendziunaite

During the past year I have been working in Sweden with the Swedish Royal Opera, repeating the role of Musetta which I had performed with them in 2011. I then toured this role with the Narmlandsoperan and Riksteatern. At home in Lithuania I have had concerts with the National State Symphony orchestra and the National Philharmonic Symphony Orchestra with whom I have premiered "Miesto labirintas" a work written for me by the composer Loreta Narvilaite.

2014 promises to be an exciting year. In May I will sing The First Nymph in Rusalka at the Amsterdam Concertgebouw. In June I will sing Musetta for the Stuttgart Opera where I will join the ensemble from September singing a variety of roles. All this work has grown out of what Dame Kiri taught me and the inspiration which she passed on to me. The support that I received from the Kiri Te Kanawa Foundation bridged the gap between my studies and my work today and gave me a solid base from which to face the challenges of the profession.



ROLEX

From Phillip Rhodes



The world of Opera around the world is constantly changing and very few singers have ever really lived a comfortable lifestyle. The hustle to make a living is a constant challenge. The most enduring feature of the Foundation, is their vision and the type of continuing support they are willing to offer and the ability to adapt and evolve in order to offer genuine support. The Foundation, thanks to the many years of knowledge of Dame Kiri, is able to keep up with the needs of young singers and keep a watchful eye on not only the financial needs, but also the educational and developmental practices in order to move forward in establishing a greater understanding of what is needed in this day and age of opera.

I have had the good fortune of being in work since graduating from the Cardiff Academy of Voice, being invited to sing in various festivals and concerts in the UK, Ireland, Italy, France, Jerusalem, Amsterdam, Australia and New Zealand. In 2014 I will sing Conte Di Luna for the Dorset Opera Festival's production of *Il Trovatore*, and make my début for Opera North (Leeds) as Aeneas in Handel's *Dido and Aeneas*. This body of work with Opera North has enabled a continued working relationship having covered roles I would hope to sing in the near future including one of my favourite dramatic characters, Iago (*Otello*), and also leading to being cast in their upcoming production of *La Bohème* to be directed by the Phillida Lloyd famed for directing the films 'The Iron Lady' and 'Mamma Mia'.

From Jonathan Abernethy



The past year with Opera Australia has been such a full on experience with everything feeling like it's happening at about twice the speed it should. Trying to give a brief account of the past 13 months or so seems impossible, I'll give it a go. The bar was set high with Lucia di Lammermoor with performances in both Sydney and Melbourne. This was both my professional debut for the company as well as in the role, it was also my first time being a soloist with a full orchestra. To say I hit the ground running is a slight understatement. Following Lucia I was covering one of the Jews in *Salome* and learning the role of Fenton to cover that role soon after. Just as I thought I was about to get a break and absorb the musical tsunami I'd just waded through I was learning the role of Remandado to cover the Spectacle that is Opera on the Harbour, which in 2012 saw *Carmen* take the stage. This was an incredible experience due to the scale of this event, as it was so different to the shows put on at the Sydney Opera House.

After a short break it was time to dive into learning the Oz Opera version of *Don Giovanni*. This was a slightly compressed version to be sung in English. To date this was probably the biggest task I'd been given by the company and I think my stagecraft, characterisation and vocal abilities developed hugely on this tour.

After a good break I'm now back in the mix starting off my second year with Opera Australia as Tamino in the *Magic Flute*. This is a very exciting and challenging role as the production is very intricate and detailed. So far rehearsals seem to be going very well and the colourful costumes and set add to some great music. Once the Flute opens I'll be starting rehearsals for Eugene Onegin where I am to cover the role of the poet Lensky. From Russia to the Gold Coast, where I'll be playing Tamino in a new production of *The Magic Flute*. This 'Indiana Jones' style show will be a great opportunity to try a few new ideas and approaches for Tamino. Fast forward to the end of the year and Dec 2014 will be my debut as Fenton the young lover in *Falstaff*. So by all accounts it's a very exciting but extremely busy 12 months ahead of me, I'm looking forward to building on my past year and focus on really learning the roles to the best of my ability, so I have a good platform for the future.

The Opera Australia Young Artist Program has been an incredible experience and I'm sure will continue to be so over the next year. It has really brought my skillset up to a much higher standard in such a short space of time. I'm very grateful to the Kiri Te Kanawa Foundation for the ongoing support they have given me and the advice they have provided over the past few years.

From Claire Egan



Since receiving grants and support from the Kiri Te Kanawa Foundation, I have completed my studies at the Cardiff International Academy of Voice and now base myself in London. This summer I have covered the role of Konstanze (*Die Entführung aus dem Serail*) for the Garsington Opera Festival - and had the pleasure of standing in to sing a final stage and orchestral rehearsal. I also performed the role in October for a fringe opera company in London. Other roles I have performed this year include Violetta (*La Traviata*) Queen of the Night and Pamina (*The Magic Flute*). Last year I covered the role of Violetta (*La Traviata*) at the Theatre an der Wien as part of the Vienna Festival. I then had to return home to New Zealand, and after a gruelling visa process, was finally granted the Exceptional Talent Visa through the British Arts Council, allowing me to return to the UK.

Other highlights since completing my studies include being an English National Opera Opera Works Artist, touring Malaysia singing Violetta (*La Traviata*) for PJ Live Arts, winning the 28th Premio Lirico Internazionale Piero Boni competition in Mantua Italy, performing the role of Donna Anna (*Don Giovanni*) at the Soho Theatre in London, and performing the roles of Bretonne & Deux Adolescent on the main stage of the Wexford Opera Festival in Ireland.

BEQUESTS – LEAVING A GIFT IN YOUR WILL

Leaving a bequest is a simple procedure that allows you to include the Foundation as a beneficiary of your will. Bequests are usually directed to the Foundation for use at the trustee's discretion but they can also be directed towards a specific purpose such as a tuition scholarship for a talented singer identified by the trustees as meeting all the required criteria. Leaving a gift in your will is one way to make the type of gift that you may not be able to make during your lifetime.

If you'd like to discuss this matter further or would like sample language for your lawyer please contact the Foundation office.

KAWITI WAETFORD REPORTS FROM CARDIFF



Following a number of very successful fundraising events Kawiti Waetford started the next stage of his musical journey in September. He is now in Cardiff attending the International Academy of Voice from where he filed this first update

Kia ora e te whanau!

Ahakoia tu ana au ki te whenua, e noho ana au ki te m ana, e t ria ana taku tinana ki tawahi o te awa.

Although I miss home, it has been the most extraordinary first few weeks here in the UK, having been here since the beginning of September. I have been blessed with the most incredible hosts, who have looked after me, and helped to facilitate my transition into this new country.

On my weekend flat hunting mission in Cardiff city, I was again taken care of by Jane Samuel, a vocal coach at the Wales International Academy of Voice (WIAV). She kindly showed me around the city, taking me to see the opening night of Donizetti's opera *Anna Bolena* at the Welsh National Opera, which was hugely instructive and interesting to watch. After viewing about eight flats with three different agencies, we finally found one that suited – although they are all reminiscent of the flats in Dunedin! However, I am glad to be flatting with two other young Kiwi singers, Isabella Moore and fellow Dunedinite Alex Wilson (also supported by the Kiri Te Kanawa Foundation), who are both also attending WIAV.

I also had time to catch up with some of my international singing friends from the three-week summer singing school, the Solti Te Kanawa Academia di bel canto, I attended in Tuscany in 2011. Sofia Fomina is a Russian soprano who is working in Frankfurt this season, singing the Queen of the Night from *The Magic Flute*, amongst other roles. Nicolas Darmin is a young Maltese tenor who is working at the Royal Opera House, Covent Garden, alongside international baritone Erwin Schrott. Rachel Kelly is an Irish mezzo-soprano, who is on the prestigious Jette Parker Young Artist Programme with the Royal Opera House, Covent Garden. Adam Marsden is a British baritone who has just begun at the National Opera Studio in London; a feeder programme into the main opera houses in the UK.

Rachel and Adam took me to my first Covent Garden opera experience, getting tickets to the dress rehearsal of Mozart's opera *The Marriage of Figaro* at the Royal Opera House – it was fantastic! These singers, and where they are now, for me, are all examples of the next milestones in my journey, following the completion of my masters at WIAV.

For the last week and a half I have been staying with Dame Kiri at her home in Lewes, which has been just amazing. Lewes is a small village situated out in the English countryside, and reminds me a bit of the Shire from *The Hobbit*. While it has been a time of rest and respite, which I've enjoyed before getting 'stuck into it' in Cardiff, I've been put to work – and loved every minute of it as it reminds me of being at home! I've collected blackberries, raspberries, plums, tomatoes and courgettes for making jam, chutneys, pickles, muffins and cakes; helped out with moving storage, cleaning the kitchen, washing the truck, exercising the dogs, cooking kai and dishes, dishes, dishes! I was also given two day sessions with Dame Kiri, which was a chance for her to see where I was at vocally at the beginning of the coming year, while working on vocalises, songs, and exploring the importance of singing on the breath always. Dame Kiri made me feel at home in a new country, and made the unfamiliar feel familiar. The manaakitanga and aroha she continues to show me is truly amazing, and I thank her for giving me another home away from home to come back to.

This is just a brief note to let you know that I have arrived safely and have settled in well. Tomorrow is the first day of the course, so excitement mingled with nervousness is the prevailing feeling at the moment! I would like to thank everyone once again for the incredible support I received, and continue to receive, in the lead up to my leaving New Zealand shores. It has been a long road leading up to this point, and still further on the road ahead. I take comfort in the knowledge that I am backed and by the aroha and support of all those at home.

Hei kona mai ra i roto i aku mihi nui, i aku mihi aroha,

Kawiti Waetford





Navidad Feliz, Noël Heureux, Noël Heureux, Natale Felice, Gelukkige Kerstmis, Joyeux Noël et Bonne Année, HAPPY CHRISTMAS !!

No matter what the language - it means the same thing – Dame Kiri and the Trustees of the Kiri Te Kanawa Foundations extend their very best wishes for a very happy Christmas to all our supporters and their families and the singers that we are privileged to work with and support. May the joy and peace of Christmas be with you throughout this wonderful season and may 2014 bring you continuing prosperity and good health.



The next issue of Aria will feature more news about the Kiri Te Kanawa Foundation

If you want information about the Foundation please contact us.

However, if you do not wish to receive further editions of Aria please advise us by sending an email.

Administrator: Paul Gleeson
Postal address: P O Box 38387,
Howick, Auckland 2145,
New Zealand
Telephone: +64 9 5349398
Mobile: +64 275 944534
Email: foundation@kiritekanawa.org
Website: www.kiritekanawa.org

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